

Goodbye, My Coney Island Baby / We All Fall Medley

♩ Coda

good-bye, my Con - ey Is - land babe! _____

- ho Bye, my Con-ey Is-land babe! _____

Performance Notes

Joe Goodwin (1889-1943) and George Meyer (1884-1959) wrote *We All Fall* in 1911. Goodwin also wrote *Baby Shoes*; *Gee, But I Hate To Go Home Alone*; *I'm Knee Deep In Daises*; *When You're Smiling*; and *Everywhere You Go*. Meyer gave us *When You're a Long, Long Way From Home*; *My Mother's Rosary*; *Where Did Robinson Crusoe Go with Friday on Saturday Night?*; *For Me and My Gal*; *Mandy, Make Up Your Mind*; and many others.

Les Applegate is best known noted for writing *Coney Island Baby*. Applegate was a professional entertainer in vaudeville, minstrel shows, burlesque shows, radio and movies. He sang bass in a number of quartets, developing and coaching many others, years before the Barbershop Harmony Society was formed.

A 1945 issue of the Society's official magazine, *The Harmonizer*, contained this letter from Les: "I swell with pride when I come to *Coney Island Baby*. It was not unusual back in tabloid show days to frame a song to fit a certain situation in a play, not originally written by the author. Sometimes a tune was 'framed up' overnight to feature a certain character doing a lead part and tried out the next day in the show.

"Such a situation arose in Muncie [Indiana] in 1924, when we were doing a condensed version of the musical comedy **No, No, Nanette**. The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it. Nanette, being a swell baby—on a beach—and the only beach we knew of being Coney Island, I put them together and the result was *Coney Island Baby*. When it was rehearsed and revamped a bit it made a very appropriate number. In later years I used the song with numerous quartets at a faster tempo and for comedy effects."

What Applegate doesn't tell us is that *We All Fall* is another song that had been written by Goodman and Meyer back in 1911. He had "borrowed" it and used it in his medley. We don't know if permission was granted or not for incorporating *We All Fall*, but this medley has become one of the most popular barbershop arrangements ever.

This medley—one which Applegate may have put together himself—has become one of the most popular barbershop arrangements of all time. The traditional way of interpreting it is to keep a steady tempo the first time through. On the repeat, be sure to slow measures 11-12, holding the last chord in 12. Sing measures 13-14 freestyle, going back to tempo at the bass pickup to measure 15.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest guidelines. Ask *before* you sing.

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

8

1 Passed me by one 2 sum - mer day, — 3 flashed those big brown

Bari Bass

8

4 eyes my way, and, oh, I 5 want - ed you — 6 for - ev - er - more. — 7

8

9 I'm not one that 10 gets a - round, — 11 swear my feet stuck

Now, ba - by,

Copyright © 1960, 1961 SONGS OF UNIVERSAL, INC. and UNICHAPPELL MUSIC, INC.

Copyright Renewed

This Arrangement Copyright © 2014 SONGS OF UNIVERSAL, INC. and UNICHAPPELL MUSIC, INC.

All Rights Reserved Used by Permission

Reprinted by permission of Hal Leonard Corporation

Used by Permission of ALFRED MUSIC

Hello Mary Lou

to the ground. And though I nev - er did meet you be -

Chorus 1

fore, I said hel - lo, Mar - y Lou, good - bye,

good - bye, heart. Sweet Mar - y Lou, I'm so in love with heart. I said, sweet

you. I knew, Mar - y Lou, you. I'm in love with Mar - y Lou. that

Hello Mary Lou

27 we'd nev-er part, 28 so hel-lo, 29 Mar-y Lou, 30 good-bye,
we'd

Verse 2

31 heart, good-bye, heart. 32 heart, good-bye, heart. 33 nn - dote nn - dote
heart, good-bye, heart. Saw your lips, I
nn - dote nn - dote
doom doom doom

34 nn - dote doe 35 nn - dote nn - dote 36 nn - dote doe
heard your voice. Be-lieve me, I just had no choice. Wild
nn - dote doe nn - dote nn - dote
doom doo-be doom doom doom doom doo-be doom

37 oh 38 hors-es could-n't make me stay a-way. 39 oh nn - dote nn - dote
doo-be doo-be doo-be doo-be doo-be doom doom doom doo be

Hello Mary Lou

day
40
8
day
Thought
doom
a - bout
doo - be doom
a
doo - be
moon - lit
doom doo - be
night,
doo - be doom

day bum bum bum

43
8
arms
doom
a - bout
doo - be doom
you
doo - be
good
doom
an'
doo - be
tight.
doo - be
That's
doom

45
8
all
ah
I need
to
see for me to
stay.
doom doo - be doom doo - be day

46
47
48

Chorus 2

49
8
Hey, hey, hel - lo, Mar - y Lou,
good - bye, heart.
50
51
52
good - bye, heart. Sweet
good - bye, heart. I said, sweet

Hello Mary Lou

53 Mar - y Lou, — I'm so in love — with you. — I

54

55 you. I'm in love with Mar - y

56

57 knew, Mar - y Lou, — we'd nev - er part,

58

59 Lou. — we'd nev - er part,

60 so hel - lo, —

61 — Mar - y Lou, — good-bye, heart, good-bye, heart.

62

63

64

Tag

65 Hel - lo, Mar - y Lou. — I'm in love with you. Yes, hel -

66

67

68